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BIBLIOGRAPHY.

THE PICTURE GALLERIES OF EUROPE.

A HAND-BOOK TO THE PUBLIC PICTURE GALLERIES OF EUROPE, *with a Brief Sketch of the History of the various Schools of Painting, from the Thirteenth Century to the Eighteenth inclusive.* By KATE THOMPSON. Third Edition, with Illustrations. London: Macmillan & Co. 1880. xxviii + 440 pp. 12mo.

THE traveller, whether learned or unlearned in art, who takes this book as his *vade mecum*, will find it a very useful companion, containing a great deal of reliable information, and no irrelevant or superfluous matter. It opens with a series of brief sketches of the history of the most important schools of painting, each one of which is followed by a chronological table, embracing the dates of birth and death of its principal painters; and concludes with a series of catalogues of the best pictures in the most renowned European galleries, prepared with care and judgment. The general plan being thus excellent, and the contents made accessible by a sufficiently copious index, we can hardly see how a book of this kind could have been made to answer its purpose more completely, and do not wonder that within three years of its first publication it has attained the honor of a third edition. In the preface to the first issue of her work the authoress tells her readers what she has endeavored to do, and no one can deny that she has kept well within the limits of her programme. We never have occasion to wish that she had said a little less about the artists of whom she speaks, and only in a few instances are tempted to think that she might have said a little more. Thus, for instance, the correct date of the Madonna picture by Guido da Siena in the church of San Domenico at Siena might have been given and explained, as upon it turns the question of the priority of the Florentine to the Sienese school in the thirteenth century. If Guido painted his Madonna in the year 1221, as Miss Thompson states on page 3, then he, and not Cimabue, must be regarded as the first Italian painter who departed from the *maniera Greca*, and this nineteen years before the birth of the famous Florentine artist (1240). Satisfactory evidence is, however, given by Carlo Milanese, in a pamphlet entitled *Della vera età di*

Guido, pittore Senese, published at Florence in 1859, that the Guido in question is identical with a Guido di Graziano who flourished in the latter part of the thirteenth century, and that the date originally inscribed upon his Madonna was MCCLXXXI, and not MCCXXI, as it now appears. If this be so, as Milanese seems to prove conclusively, it was painted after the Madonna of the Ruccellai chapel at Santa Maria Novella, and Cimabue's title to precedence is re-established. Speaking of the famous Campanile built by Giotto at Florence, the authoress says: "His ability as a sculptor is shown in some of the statues which adorn it." She should have said bas-reliefs, namely, those representing the arts and sciences with which the lower story of this beautiful bell-tower is decorated; but even this is uncertain, for although Vasari states it on the authority of Ghiberti, and Varchi affirmed it in his funeral oration over the body of Michelangelo, it seems more than probable that the bas-reliefs in question were modelled and sculptured by Andrea Pisano, in some cases, perhaps, after Giotto's designs.

On page 12 it would have been well, in speaking of Orcagna's work as sculptor and architect, to have mentioned the Loggia de' Lanzi, not only on account of its beauty, but also because in it Orcagna revived the use of the round arch, and became a pioneer of the Renaissance. His Gothic Tabernacle at Or San Micchele should hardly have been called "an elaborately adorned altar," as the altar is in fact an insignificant part of the shrine built in honor of a miracle-working Madonna, painted by Ugolino da Siena on one of the pilasters of the building, which was originally a granary, whence its name.

A few words might have been added on page 21 to the mention of the equestrian statue of Bartolomeo Colleoni at Venice, which Miss Thompson accredits wholly to Andrea Verocchio, leaving out of sight the collaboration of Alessandro Leopardi, who cast the horse modelled by Verocchio, after that artist's death, and himself modelled and cast the rider, and designed the beautiful pedestal upon which the group rests. On page 26 Benozzo Gozzoli is mentioned as the author of "a fine altar-piece at Montefalco, now preserved in the Lateran Museum at Rome." This altar-piece is but one of a series of important works

executed by Gozzoli at S. Fortunato, and in the monastery of San Francesco, respectively, near Montefalco. They are still extant, and, though somewhat restored, "are," says Cavalcaselle, in speaking of the first, "among the best that Benozzo ever produced."

None of these instances of omission or commission which we have taken the liberty of pointing out in this notice of Miss Thompson's valuable hand-book are of great importance, and we heartily commend it to travellers who are fortunate enough to require guidance in a pilgrimage to the art galleries of Europe.

CHARLES C. PERKINS.

TURNER'S LIBER STUDIUM.

TURNER'S LIBER STUDIUM, *a Description and a Catalogue*. By W. G. RAWLINSON. London: Macmillan & Co. 8vo. xlvii + 207 pp.

THIS is an interesting contribution to Turnerian literature, and as a *catalogue raisonné* of these remarkable plates will be very useful to the print collector. It has grown out of an exhibition held by the Burlington Fine Arts Club, in 1872, of Turner's *Liber Studiorum*, at which time a hand-book for visitors was issued; and upon this Mr. Rawlinson has built the present volume, as the Rev. Mr. Middleton, in his *Etched Work of Rembrandt*, built upon Mr. Seymour Haden's monograph, prepared for one of the same club's displays. These volumes show the result and value of systematic and judicious selections of art work, properly brought together and arranged for inspection and study.

Having, in *Turner, the Dream Painter*, considered the artist in all the varying phases of his singular life and genius, we shall not here touch upon the subject. Mr. Rawlinson gives in his Introduction the history of the conception, execution, and publication of the original plates, from 1807 to 1819, which form the collection of landscape compositions known by the title-name. He carefully and intelligently discusses the subjects of the prints, the engravers employed and the method of the work, from the etching to the finished plate, the printing, states, manner of publication, and scale of values of the different impressions, winding up with a consideration of the reproductions that have appeared.

That Turner's *Liber Studiorum* was suggested by Claude's *Liber Veritatis*, and undertaken in direct rivalry with that work, there appears to be little room for doubt. That Turner looked upon Claude as his only rival in landscape art is evidenced by his leaving certain pictures to the nation, on condition that they should be hung immediately alongside of those by Claude. The original intention of Turner was that one hundred plates should be issued, but the venture was financially unsuccessful, and no more than seventy-one appeared. The designs for the remaining twenty-nine were, however, made, and some of them partially put upon the copper, these being found among the artist's effects after his death. Turner was dishonest in the publication of many of the plates, selling late and worn impressions of favorites for proofs and artist's proofs. The present work, therefore, becomes an invaluable detective.

CHARLES HENRY HART.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

R. CHARLES C. ABBOTT, well known as a zealous worker in American archæology, has written a book, entitled *Illustrations of the Handiwork in Stone, Bone, and Clay of the Native Races of the Northern Atlantic Seaboard of America*, which is to be published by Mr. George A. Bates, of Salem, Mass.

A SON OF THOMAS COLE, the landscape painter, is engaged on a volume of memoirs of his father. The *Life of Cole*, by Rev. L. L. Noble, of which a third edition appeared in 1856, is now out of print.

FOREIGN.

MM. CHARAVAY FRÈRES announce *C. Corot, sa Vie racontée, son Œuvre décrit et reproduit par Alfred Robaut*. This work is to contain about five hundred sketches from paintings, etc. by Corot, and three etchings by him which have never before been published. The book will be sold by subscription, like the same author's work on Delacroix, and will not be put to press before at least four hundred subscribers have been secured. M. Robaut, in the published prospectus, says that his manuscript is finished, but he nevertheless calls on all owners of the works of Corot to furnish him with additional details, (address, Rue de Lafayette, No. 113, Paris,) as he desires to make his book as full and as reliable as possible.

M. A. QUANTIN issued on May 1st the initial number of a new illustrated monthly, *Revue des Arts Décoratifs, Bulletin de l'Union Centrale des Beaux-Arts appliqué à l'Industrie et du Musée des Arts Décoratifs*. The keynote of the undertaking is struck in the Introduction, written by the Marquis de Chennevières, in which he asserts that France lags behind in the art industrial movement of the day, and will endanger its best interests if it does not look to its weapons.

THE SCIENCE AND ART DEPARTMENT, says the *Athenæum*, has just published *The Industrial Arts of India*, by Dr. G. Birdwood, designed as a key to the vast Indian collections lately transferred to the South Kensington Museum, and as a guide to the study of Indian art. Dr. Birdwood describes in these two volumes the characteristic works of every art-producing town and district in India.

MR. HARRY QUILTER has written, and Messrs. Sampson Low & Co. will publish, a memoir of Giotto, illustrated with photographs, engravings, and a chromolithograph.

MESSRS. SAMPSON LOW & Co. will shortly publish two volumes of Mr. Poynter's long-promised *Text-Books on Art Education*. The first will be on *Classic and Italian Painting*; the second, on *Gothic and Renaissance Architecture*. Both books will be illustrated.

MR. LOUIS FAGAN, in a late number of the *Portfolio*, notices a new illustrated book by Dr. Willshire, *A Descriptive Catalogue of Early Prints in the British Museum, German and Flemish*, prepared by order of the Trustees of the Museum. This work cannot fail to be of great value to those who are interested in the question of the origin of engraving, and it is to be hoped that it will be followed by additional volumes treating of early Italian and other prints. An earlier work by the same author is *A Descriptive Catalogue of Playing and other Cards in the British Museum*.